



**Leica**  
PHOTOGRAPHY





# Leica

## PHOTOGRAPHY®

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COVER

### Gerry Cranham

Competitors coming off one hurdle and on to another at London's White City Stadium during the 3000 meter steeplechase of the Inter County Athletic Meet. One of the world's top sports photographers, Cranham used a Leica and 21mm lens. The film was Kodachrome II. Exposure 250th at f/5.6. The photograph is one of more than 400 color and black and white prints in the exhibition MAN IN SPORT, opening in December at the Baltimore Museum of Art, subsequently traveling to museums all over the country, possibly to Mexico City for the Olympics next year.

### ◀ INSIDE COVER

#### Ronald James

Apropos of nothing save visual impact, James shot this contemporary scene after his attention had been caught by the flickering neon light. Night, Monterey, California; Leica M3, Ilford HP3 film.

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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.

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## one-man show

IMAGES/U.S.A. RONALD JAMES – photojournalist

"It seems that as long as I can remember, I have been taking pictures." Ronald James grew up with the concept of photography always around him.

In high school, during his senior year, James placed second in a Teen-Age contest sponsored by POPULAR PHOTOGRAPHY Magazine. He entered Michigan State University to study engineering. Concerned with technical accuracy and precision, he says it was Leitz's Bob Schwalberg who, through his writings, first impressed him with the possibilities of the Leica.

After two years of college he changed his course of studies to areas more related to his constantly growing interest in photography. Just before gradu-

ating he placed first in the portfolio division of the Collegiate Photography contest sponsored by the University of Missouri, Life Magazine and the Encyclopedia Britannica. After college, James returned to his home in Central Lake, Michigan, committed now to a career in photography, and began to do freelance work for Sunday roto magazines, house organs and weeklies. He had time to experiment with technique and to establish a pattern of seeing. "I'll be forever grateful for having to find my own way in photography, and focus on my own stars."

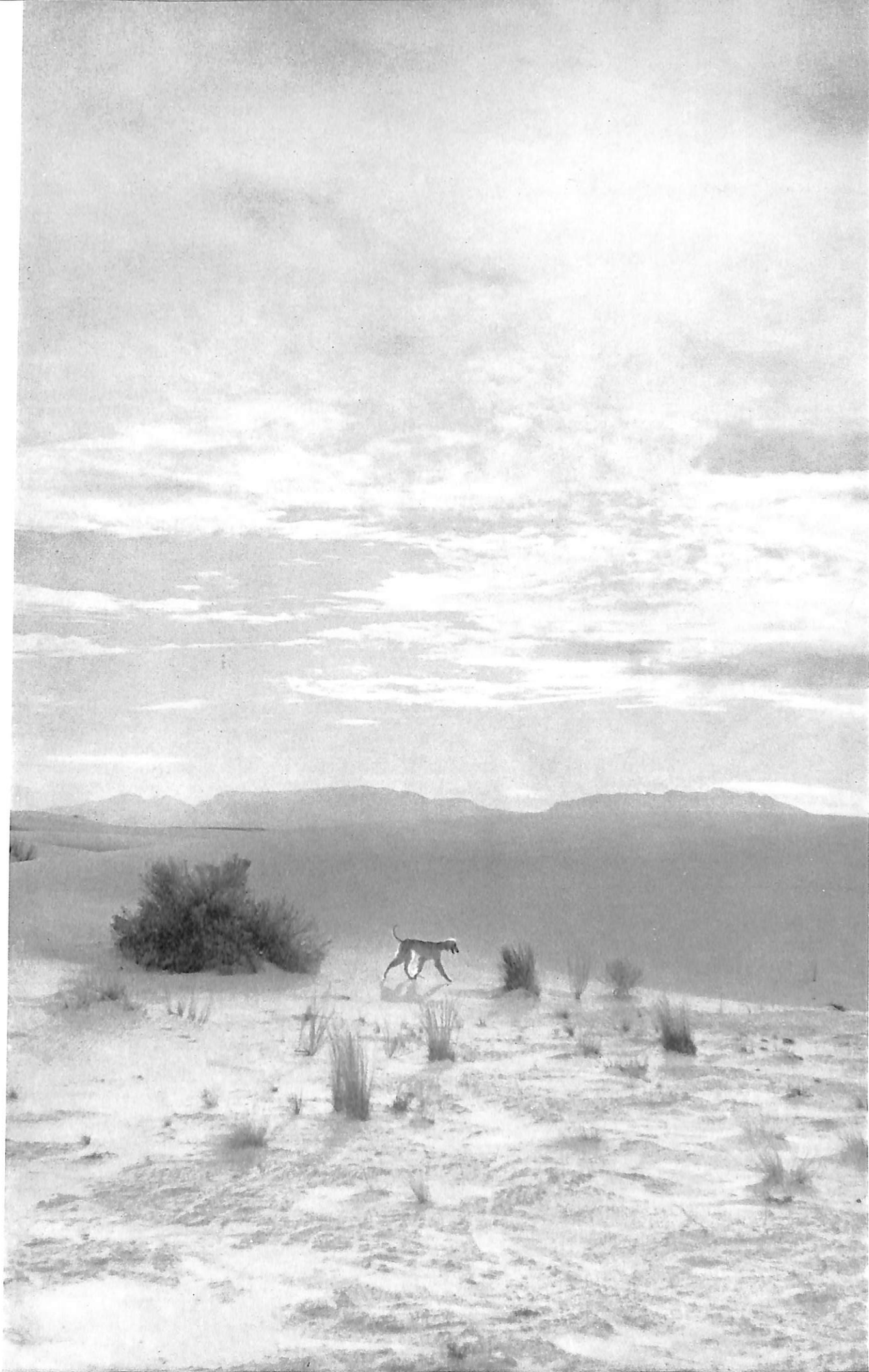
It was during this time that he learned that his pictures, in order to please him, must contain people. "Sometimes they are present by implication, but they

Cree Indians, Montana

Afghan in the Desert, New Mexico ►









**Shore Leave, Florida**

**Photographer John Gossage, Washington, D.C.**





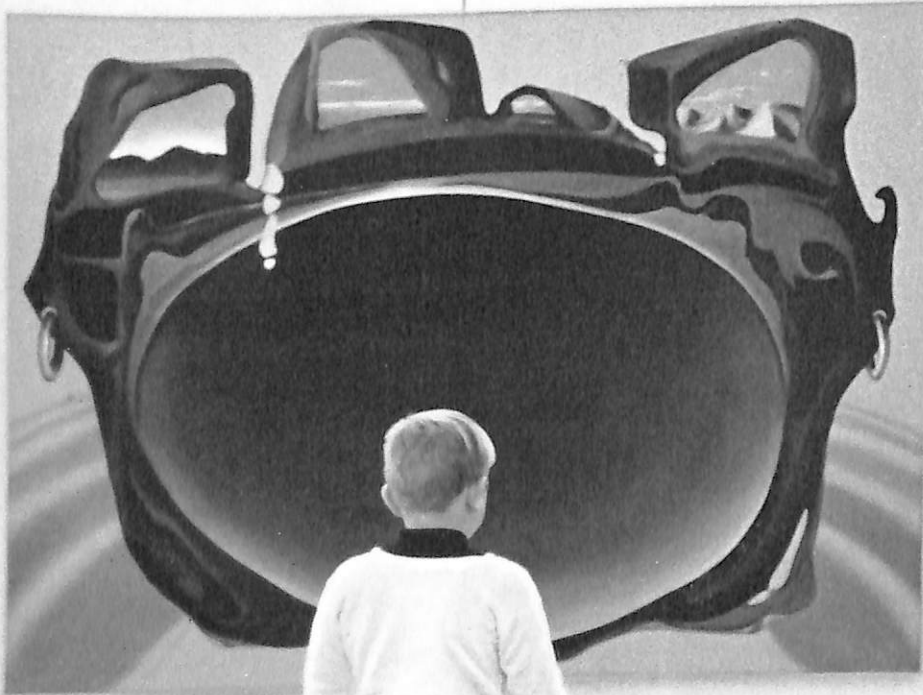


**Nuns, California**

**Stroller, Michigan**



85TH ANNUAL





must prevail." He is reluctant to make statements regarding any specific photographs. He prefers that the individual picture tell its own story "as loud and clear as I know how. The meaning of each photograph will vary from viewer to viewer. Yet, I would hope for some universal identity, or best of all, that they reveal to others what was revealed to me when I took them."

Mechanical technique must be reduced to something in complete control; one must be free to direct one's attention towards the subject alone. He can best show his particular concern for relationships within a scene, especially of people, one to another, with normal or near-normal lenses. He uses wide-angle and telephoto lenses only when he wants to draw attention to the photograph itself.

The photographs on these pages are part of IMAGES/USA, a portfolio, someday to be a book, of an American journey taken by the photographer and his wife last year. It took them through thirty states, covered 14,000 miles and "delighted eight months of

our lives." They traveled and lived, processed film and made prints, in their pick-up camper. James admits that what is revealed in his work is more his own private world than an objective view of America. The purpose of the trip was to take pictures, but it was also to find a place to settle and work.

They found what they were looking for in North California. "The land there is much like our Michigan, with gently rolling hills and a feeling of quiet and friendliness." They are on their way there now, and one of James' first projects will be an extensive coverage of his adopted state. James has used Leicas for almost ten years. His first was a Leica IIIg. "One roll of film was enough — I knew I had found my tool. It delivered everything I asked and it still does." James prefers Ilford film and makes all his own enlargements on Ilford paper.

IMAGES/USA has been exhibited at the Leica Gallery in New York City and at the University of Miami during the Photojournalism Conference held there in April.

◀ **Museum Visitor**, California

**Bus Driver**, New York City



## introduction to filters / *Norman Rothschild*

### how to use them for color

If color films were to "see" color the same way the human eye does, there would be hardly any need for filters in color, except to depart from reality. As things are, the human eye and brain make adjustments for differences in the color quality of the light. Thus, for example, a red apple on a green plate will look much the same whether seen in normal daylight or under tungsten illumination. If you were able to switch from one light source to the other instantaneously, you'd notice that the daylight was

bluer than the tungsten illumination.

But color film cannot adjust for differences in the color quality of the light. It will record any difference from that for which it is balanced. So, if you were to use a film balanced for daylight under tungsten illumination (including household, 3200K and 3400K lamps), the results would be far too warm or reddish in color. Conversely, if you were to use a film balanced for tungsten illumination in daylight, the pictures would come out far too blue. In both these situations

CONVERSION FILTER is needed when daylight color film is used in tungsten or other warm light. Slow hand-held exposure shows blur.







UVa FILTER is useful for subduing excess bluishness which can result near water or at high altitudes. This filter has no factor.

you could get good color rendition by employing the proper filter over the lens. In the former situation, you'd use the bluish Photoflood filter. In the latter situation, you'd use a Type "A" filter with Kodachrome II Professional Type A film. (With Type B films, such as Kodak High Speed Ektachrome Type B; Anscochrome Tungsten, T/100 and Agfachrome Tungsten, CK20 it's recommended that you use an 85B or Type B filter in daylight. *This filter is not supplied by Leitz.*) In filter terminology the Leitz Photoflood and Type "A" filters (as well as the Type B of other makes) are called "conversion" filters, since they, in effect, "convert" tungsten into daylight and vice versa.

A filter that does a smaller job of "conversion", since it is pale compared to the filters just discussed, is the Leitz Flash filter, often called a "correction" or light-balancing filter. It allows the use of Kodachrome Type A, High Speed Ektachrome Type B and Agfachrome CK20 with clear flash bulbs, whose light is somewhat more bluish than the flood lamps for which these films are balanced.

So far we've been talking about making changes in the color quality of the light with filters. But there are conditions when rays invisible to the normal human eye can register on your film, and give you off-color pictures. Outdoors, ultra violet (UV) rays may reach your film. Although your eye cannot see these, the upper layer of the color film is sensitive to them and can record them. When this happens, the film translates these rays into visible blue. This can happen when you photograph a distant scene

in which the intervening haze, scatters UV rays. UV rays are also present in quantity at high altitude, or in climates where the air is very clear. To keep UV rays from your color film, use a Skylight filter. This not only effectively blocks UV rays, but also has a pinkish cast, which is useful when photographing on cloudy days or in the open shade. Here some warmth is added to the color, but without a tendency toward yellowishness, which is characteristic of many other UV absorbing filters. Since the Skylight filter doesn't affect exposure significantly, and since no important change in color takes place when this filter is used in sunlight, many workers keep it on their lens as an insurance against UV at all times. The UVa filter is also used similarly, a discussion of which follows.

#### **filters for both black & white & color**

Both the UVa and Polarizing filters can be used with both black-and-white and color films.

The Leitz UVa filter is colorless. While it doesn't absorb visible rays to any extent, it does absorb ultra-violet rays. It does this without changing the tonal rendition of the subject, as would happen if you were to use a Yellow, Orange or Red filter each of which also absorbs UV. Many photographers leave a UVa filter on the lens at all times as a sort of "optical lens cap" to protect the lens without affecting exposure or tone rendering.

In color photography, the Leitz UVa filter may be used in much the same way as the Skylight filter. However since the UVa is colorless (versus the slight



POLARIZING FILTER is the only one which darkens skies in color photos without altering other colors. It minimizes reflections.

pinkish cast of the Skylight), it is sometimes preferred by workers in color who do not wish the slight warming effect of the Skylight filter. What is more, certain color films (such as Agfachrome CT18) give better results with the UVa than with the Skylight under certain circumstances. In my experience the use of Agfachrome CT18 in the shade with a Skylight filter, tends to give brownish tones. With CT18 I've found a UV filter preferable to the Skylight.

Nothing can describe the use of the Polarizing filter, as well as taking an actual look through it, to visualize just what it can do for you. Next time you visit a Leica dealer, ask to see one.

For example, look at a reflection coming from a non-metallic object, and rotate the Polarizing filter in front of your eye. The reflection will be suppressed permitting each surface detail to be seen. There are certain angles at which all reflections disappear. But unless you have a special, highly precise assignment, you need not concern yourself with this. All you need do is align the filter by eye as you view the subject through it from camera position. If the reflection removal is not quite satisfactory, experiment with other camera positions, until the desired result is obtained.

In subduing reflections from window glass so that you can see objects beyond the reflections, remember that reflections from objects, neon signs, etc. that are perpendicularly opposite to the glass cannot be removed by the Polarizing filter. For maximum reflection penetration place the axis of the camera lens at about 35 degrees from the window glass. The

same holds true for reflection removal from horizontal surfaces such as wet streets, bodies of water, ornamental tables, etc.

While reflection removal is important in black-and-white photography, it has special import in color work. Here by removing reflections, you will photograph the color of the object itself, rather than the reflections of other things. The result is purer, vibrant color. Just see what happens to the color of foliage, roofs of buildings and the sky while rotating the polarizer in front of your eye. For example, the Polarizing filter can darken and dramatize a blue sky. Its effect is least noticeable in those portions of the sky facing directly away from or towards the sun. The strongest action will be noted in those parts of the sky at 90 degrees from the sun. There is little or no action on hazy or gray skies.

In color photography, the Polarizing filter is the only one that may be used to darken the sky, without seriously upsetting the rendition of other colors in the scene. By combining the reflection removal characteristics, as described two paragraphs ago with that of sky darkening, very striking slides that are rich in color may be obtained. In black and white photography the sky darkening action is similar to that of a Yellow 1 filter.

One last bit of information we should consider is that the Polarizing filter can penetrate mild visible haze in both black-and-white and color photography. It does this by absorbing UV rays, as well as the reflected light from the water droplets of which haze is composed.





SKYLIGHT FILTER can be used to "warm up" fog and shade scenes.

#### quality is important

A Leitz filter is produced using the same philosophy that has made Leitz lens a hallmark of quality. Particular attention is paid, for instance, to making the surfaces absolutely parallel. Attention is also paid to making sure that Leitz filters are free from internal strains and stresses, which, though invisible to the eye, could subtly destroy definition. Leitz filters are also precisely threaded and mounted, so that the filter lines up absolutely perpendicular to the lens axis.

In closeup photography, a field popular with Leica-flex and Visoflex owners, it's important to focus through the filter. *Any* appreciable thickness of transparent material placed in front of a lens, will cause focus shift. *This has nothing to do with the quality of the filter used; it is a universal optical fact.* In general photography at the normal working distances, the effect of focus shift from a filter is normally negligible. At close range however, the effect becomes quite noticeable. The trick is to focus with the filter you are going to use in place. If the color of this filter is too dark, then substitute a Leitz UVa or Skylight filter, replacing this with the desired filter at the time of shooting.

Filters should be treated with the same care and respect as a fine lens. Keep them clean and store them in the cases provided for them.

The table shows appropriate film speed ratings to use with various types of color films when certain specific filters are used with specific films. The suggested speeds compensate for filter factors.

## EXPOSURE RECOMMENDATIONS FOR LEITZ FILTERS

FILTER & LIGHT	FILM SPEED
Leitz UVa Filter in daylight	
All daylight type color films	Use regular film speed ratings
Leitz Skylight, 1A filter in daylight	
All daylight type color films	Use regular film speed ratings
Leitz Type A filter in daylight	
Kodachrome II, Professional Type A	ASA 25
Leitz Flash filter with clear flashbulbs	Use flash guide numbers recommended by the maker of your flash unit, or flashbulb manufacturer.
All artificial light color films, including Type A, Type B, Tungsten and CK	
Leitz Flash filter with electronic flash	Use guide numbers furnished by maker of unit plus about 1/3 to 1/2 stop extra exposure.
All daylight type color film	
Leitz Photoflood filter with 3400K light*	
Agfachrome CT18, daylight type	ASA 25
Anscochrome D/50, daylight type	ASA 25
Anscochrome D/100, daylight type	ASA 50
Anscochrome D/200, daylight type	ASA 100
Anscochrome D/500, daylight type	ASA 250
Dynachrome 25, daylight type	ASA 12
Dynachrome 64, daylight type	ASA 25
Ektachrome-X, daylight type	ASA 25
High Speed Ektachrome, daylight type	ASA 50
Kodachrome II, daylight type	ASA 12
Kodachrome-X, daylight type	ASA 25
Type B or 85B filter** in daylight	
Agfachrome CK20	ASA 50
Anscochrome T/100	ASA 64
High Speed Ektachrome Type B	ASA 80

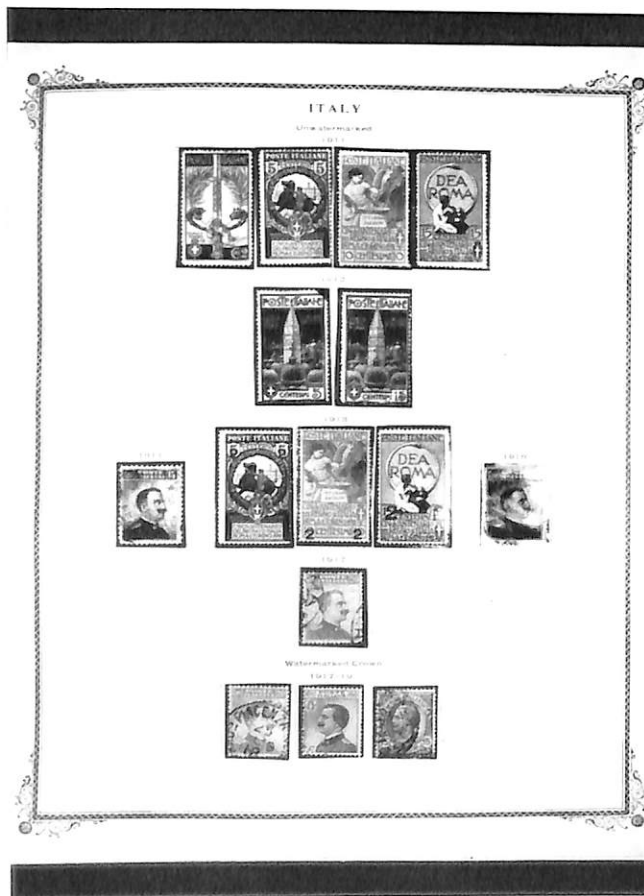
\*May also be used with 3200K illumination, if somewhat warmer than normal results can be tolerated. While the combination of a daylight type film and a Leitz Photoflood filter can give acceptable color, it is better to use an artificial light film (Type A, B, Tungsten or CK) with its recommended light source.

\*\*Not supplied by E. Leitz, Inc.

## develop a photographic memory / *Bruce Boyd*

### keep insurance records on film

Could you, even if thousands of dollars depended on it, list and describe the contents of your home if the house should burn down? As familiar as you are with them, the chances are that your memory would fail you badly if you should have to detail every piece of furniture, costly paintings on the walls, expensive



DUAL-RANGE SUMMICRON without accessories copied album pages.

rugs — not to mention your wife's jewelry or specific details of a valuable stamp collection.

As a Leica owner you can let the camera provide you, literally, with a photographic memory — quickly and easily and with little special equipment. Photographs (preferably in color) of every room in the

house, plus simple close-ups of small, valuable items such as stamps, coins and jewelry can be made and kept on file with other records in a safe deposit box. They will, when the need arises, provide an accurate description of things which may have been destroyed or stolen. In the former case, they substantiate a claim of loss; in the latter, they can also help in the possible recovery of the item.

To record the contents of individual rooms, it's hard to beat the 21mm Super Angulon. With the camera placed in one corner of the room, this lens's 92° angle of view takes in virtually everything in the room. As a double-check, another photo, taken from the corner diagonally opposite the one from which the first was made, will show anything the first picture missed.

For photographing groups of stamps, the Dual-Range Summicron lens quickly and easily records a complete album page at a time. I simply laid my album flat on the floor and mounted the camera on a flash extension bracket which held it out to one side of the tripod head for an unobstructed view of the album page on the floor. Simple 45° lighting from one or two 12V. high-intensity or other small lamps provides adequate lighting for black-and-white work. For color work you can use a photoflood with type A film or a 3200°K. lamp with Type B film for satisfactory results. My one-lamp lighting was somewhat uneven, but I was making record shots and this factor was not too serious a fault.

For close-ups of individual stamps, coins and so on, Leicaflex owners can use the Elpro close-up lenses, the Combination Ring and tubes as described in *Leica Photography* No. 3, 1966. Leica owners can use the Visoflex with extension tubes or bellows and any one of a number of lenses to get reproduction ratios of up to 1:1, or even larger if desired.

If you own valuable paintings, tapestries, stamps of a special color variety or other items in which color is an important proof of identity, use color film to make your record shots and meter the exposure times carefully.

Naturally, you should also keep written check lists of your valuables. But photo records can back them up with accurate visual descriptions.





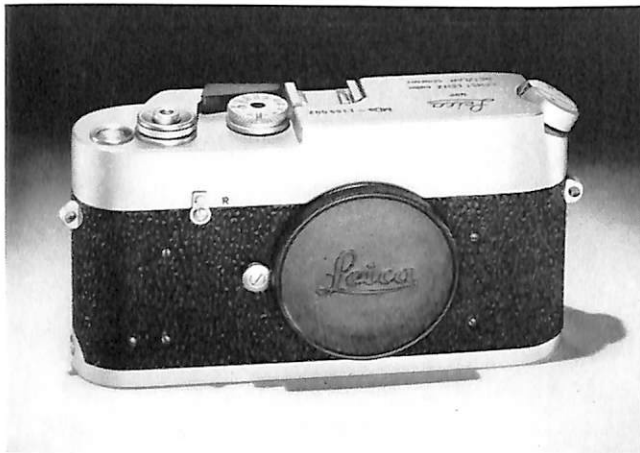
THE 21mm SUPER ANGULON is very useful for recording contents of a room in one or two photos. Pictures are good insurance records.

SECOND PHOTO from opposite corner of room shown above includes any items the 21mm may have missed when first picture was made.



## Leica MDa is version of M4

new recording camera designed for research



SCIENTIST'S VERSION of the Leica M4 has no range or viewfinder.

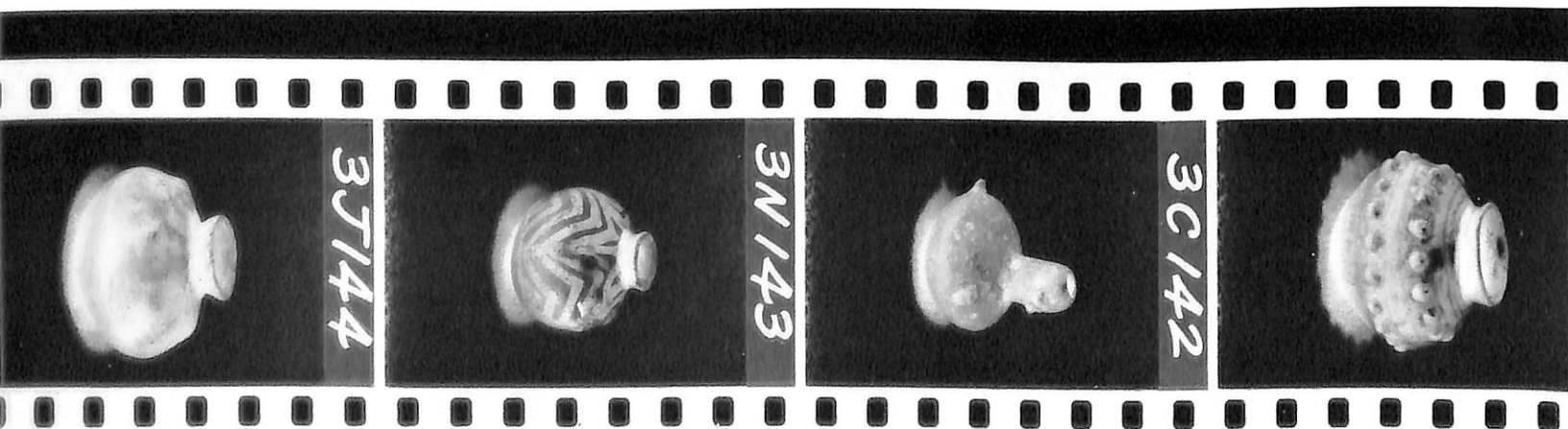


SPECIAL BASEPLATE permits each negative to be coded in camera.

A new Leica model—the MDa—which combines many features of the Leica M4 and the Leica MD is now available for scientific, industrial and research photography. Basically an M4 body without a range— or viewfinder, the MDa accepts the special baseplate introduced on the Leica MD which permits a coded transparent identification tab to be inserted and printed on the negative at the time of exposure.

Although the new MDa will be used primarily for laboratory photography, it offers such Leica M4 features as full flash synchronization at speeds from 1 second to 1/1000th, a rapid rewind crank and extra-fast film-loading system. It accepts all bayonet-mounting lenses and other M-model Leica accessories.

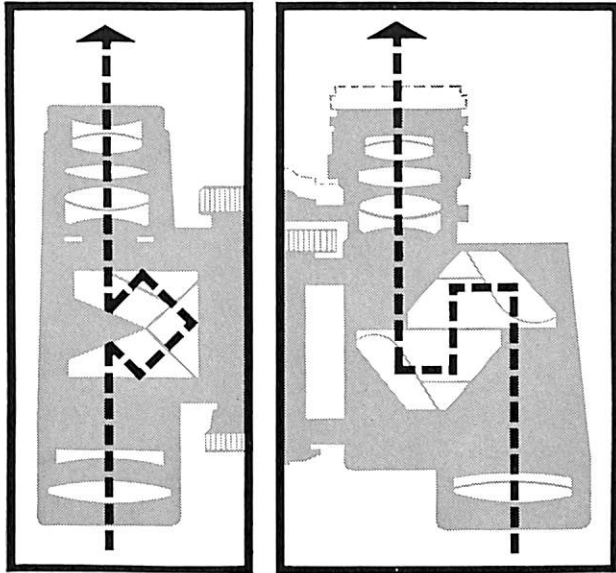
The Leica MDa body (Cat. No. 10,103) is priced at \$210.00. Baseplate (Cat. No. 14,142) is \$21.00.





## 6 x 24 binoculars back by demand

smallest, lightest model of Trinovids



TRINOVID PRISM (l.) vs. Porro. Note slim housing of new design.

The 6 x 24 model of the Trinovid binoculars is again available in response to public demand. This lightest and smallest of Leitz binoculars weighs but 15½ ounces, yet offers a six-times magnification in a palm-sized glass only 3¾ inches long, admirably suited for general use outdoors and in many indoor situations as well.

The basis of the Trinovid's slim appearance and high performance is the unique Uppendahl prism which folds the light path in a way that eliminates the bulk and weight inherent in the conventional Porro prism system.

Like all Trinovid models, the 6 x 24 features internal focusing. Focus is adjusted by moving optical elements *sealed inside* the housing. There are no sliding external tubes. As a result the binocular is completely sealed against dust and bad weather.

Right eyepiece adjustment and the focusing of both eyepieces together are accomplished by two centrally located focusing wheels.

The 6 x 24 model features a field of view which is remarkable even for a Trinovid — all of which are famous for their wide-angle vision. It covers 212



TINY BINOCULAR has brilliance and power of much larger glasses.

yards (636 feet) at 1000 yards — some 40% wider than that given by most conventional binoculars. This gives a great advantage for viewing football, baseball, soccer, horse or auto racing or any other outdoor sports which include action spread over a sizeable area. And the small size of the 6 x 24 model makes it effortless to hold during extended action.

The exit pupil (diameter of the light bundle emerging from the eyepiece) of the 6 x 24 Trinovid is 4mm. — about as large as the average pupil diameter of mature adults ever gets, even in dim light. Since the 4 mm. exit pupil is about the most the eye pupil can accept, objects seen through the binoculars will look about as bright as they do to the naked eye, even in low light, but will be six times larger.

The smallest of the Trinovids makes an ideal general-purpose binocular. It offers maximum performance and convenience with minimum bulk. Its small size and light weight suit it admirably for carrying in a woman's handbag, a hunter's jacket pocket, a hiker's or camper's pack.

The 6 x 24 Trinovid, complete with hard leather case (Cat. No. 40,201 is \$230.00).

## Author! Author! / *Dorothy S. Gelatt*

### publisher Alfred A. Knopf's "Family" Album

"Alfred's portraits are extraordinary," a friend of his said recently, "because they go straight to the center of people — the way his mind sees right to the center of an idea or a book."

Mr. Knopf himself puts it differently. "I am an amateur," he explains genially, "and my pictures are just snapshots. If they are interesting it is only because I am fortunate in knowing a lot of interesting people."

For over half a century the firm of Alfred A. Knopf, Inc. has been a major American book publisher, presenting many of the leading authors of the era, from Europe and South America as well as the U.S. The accent is on quality — Willa Cather, H. L. Mencken, John Hersey, John Updike, Sartre, Gide, Hammaraskjold, Undset, Amado, Spengler, Sholokhov, Commager, Camus, and hundreds more. There is a notable presence of Nobel Prize winners on the Knopf list, and a notable absence of tripe. The same is true of the snapshots, which Mr. Knopf has been making energetically ever since he was a boy, and

which by now constitute an historic and unique photographic reflection of a publishing career spanning six distinguished decades.

Despite his affable disclaimers Mr. Knopf's pictures, like his books, do have an extraordinary quality, an arresting timelessness, and often great beauty. While he does not think of himself as a portraitist, and seems faintly amused being interviewed as a photographer at all, he has nonetheless the one ability that all cameramen desire — a talent for making memorable pictures. How does he account for it? His answer has very simple implications.

"If you take enough pictures," Alfred Knopf counsels, "your eye begins to get some kind of training. Although there is the temptation these days to take too many pictures. The curse of modern equipment and fast film is that now you can easily have a hundred gradations between a good picture and no picture. When I was a boy and did my own processing, and used a big Graflex, you took *one* picture and it had to be good."

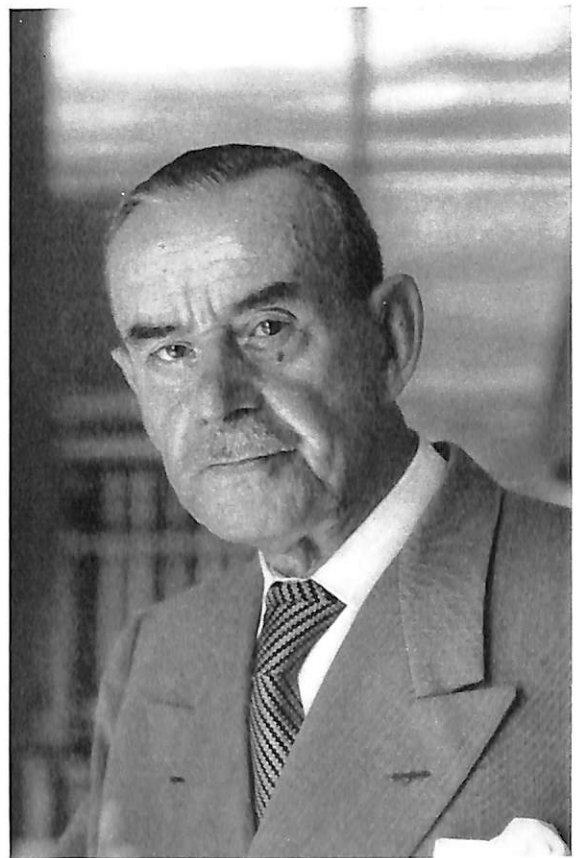
**H. L. Mencken 1940**







**Yousuf Karsh** 1962



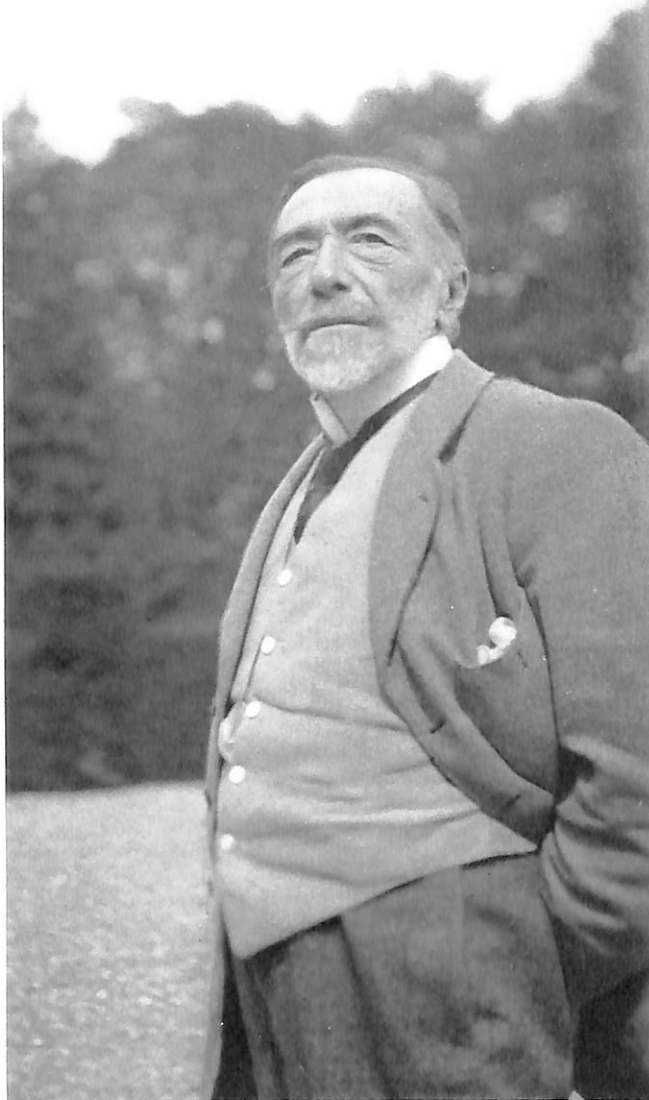
**Thomas Mann** 1955

**Jorge Amado** 1967



**Frank Swinnerton** 1937





**Joseph Conrad 1921**



**J. Frank Dobie 1961**

**Carl Van Vechten 1935**



**T. H. Robsjohn-Gibbins 1963**





**Aldous Huxley 1937**

The Knopf equipment evolution runs from early Kodak folding cameras through the latest Leicas, with time out in the '20s when he took only Bell & Howell movies. He first saw a Leica in Norway in 1935, got one for himself soon after, and has stayed in the family ever since, working now with his third and fourth models.

"I use the Leicaflex and 90mm lens now for portraits because it is easy to focus, and the M3 for everything else," Mr. Knopf says when pressed for details. "I like black & white film for people, color film for places, and I put my equipment in an airline flight bag because it is much lighter to carry than a gadget bag.

"For a while my picture files got terribly out of hand, but now we label and file everything promptly. I keep all the color slides at home in the country where I can project them for my friends. And I keep all the portraits here in the office," he said, indicating a variety of file cabinets and storage boxes. The Knopf portrait filing system is simple, but extremely effective. His camera shop makes a black & white print approximately 4 x 6 inches of each picture. The name, place and date are written on the back of each print, and the prints are filed alphabetically in double 4 x 6 inch filing cabinet drawers. Negatives are filed separately in wooden film-strip storage boxes, and big enlargements are put in bookcase storage boxes.

The heart of the arrangement is the 4 x 6 proof file, and flipping through it is as fascinating as spending the day at the Louvre. There is no pattern to the Knopf portrait technique, and so every picture is a fresh surprise. Many of them are breathtaking. Some for a sense of strength. Some from an

inner radiance. Some from an outer glitter. And some from a soaring sense of summation that you occasionally see in a gifted portrait of a gifted person. If there is no pattern to the Knopf technique, what then is his method?

"Well first of all," he says trying to be obliging, "I do not pose people. I do not use flash. And I always use a meter. I prefer Plus-X film but I generally use Tri-X because I need the extra speed in bad light. I guess the most important thing is that I take people as I find them. I never ask them to get up and move. The light might not be right but that's too bad. I just keep them talking and try to take enough pictures so I get something good."

Several other things that Mr. Knopf does are evident in his pictures. He moves himself around instead of moving his subject. He carries a camera with him much more than the average amateur, and takes pictures wherever he feels like it — in restaurants and clubs, on a sidewalk or on a boat, at dinner parties or out visiting, at home or at the office. In fact he tries to keep a camera ready in his desk all the time at the office. He also takes advantage of other people who may be on hand to keep the subject talking. In many of his pictures the subjects seem to be totally unaware of the cameraman — a sublime tour-de-force in the case of Mr. Knopf who towers well over six feet, with a vibrant ruddy face, a waving white mustache and a penchant for purple shirts and green ties.

In the last analysis what he seems to do is concentrate totally on the face in the viewfinder, to the exclusion of everything else. Apparently this is what makes his portraits "go straight to the center of people," and what gives them power and radiance.

## my normal lens—the 28mm / *Edward Meyers*

like to work in close? use this extrawide-angle

For basic picture-taking you need only a camera and one lens to image the scenes on film. And for many picture-takers, that's it, that's the end. These people may never use another camera or lens and they'd still be satisfied. Even so, I think they're unfortunate. The reason for having a camera with interchangeable lenses, such as your Leica, is that you can replace one lens with another that does something the first one can't do.

For instance, one of the most popular second lenses is a wide-angle — usually the 35mm. From a given distance, it includes more of the scene than a standard 50mm lens. At a given aperture and focus setting, it offers more depth of field than longer lenses do. It makes working in cramped quarters easier than it is with standard lenses.

Even wider in acceptance angle than the 35mm is the 28mm lens. For years it was a stepchild in the

**Trafalgar Square, London, England**







Leitz lens family, with maximum aperture of only f/5.6. But new optical glasses made it possible a couple of years ago to introduce the princely 28mm Elmarit f/2.8 — a lens fast enough for nearly any light and with a wide, wide 76° angle of acceptance.

But why buy a 28mm lens. After all, it is only 7mm shorter than a 35mm lens and 7mm longer than a 21mm. Who needs it?

The excuse for needing and owning the 28mm focal length often goes like this. "My 35mm lens is too long a focal length for certain shots, and my 21mm is too short. I want one that's just right." And, the 28mm lens does fit in right here. But, since it is an "in-the-middle" wide-angle lens, it can also act, to some extent, as a universal wide-angle. If you own a 28mm lens and you can't get enough of the subject in the picture, take a few steps backward and shoot. If you find you're getting too much in, move closer and shoot.

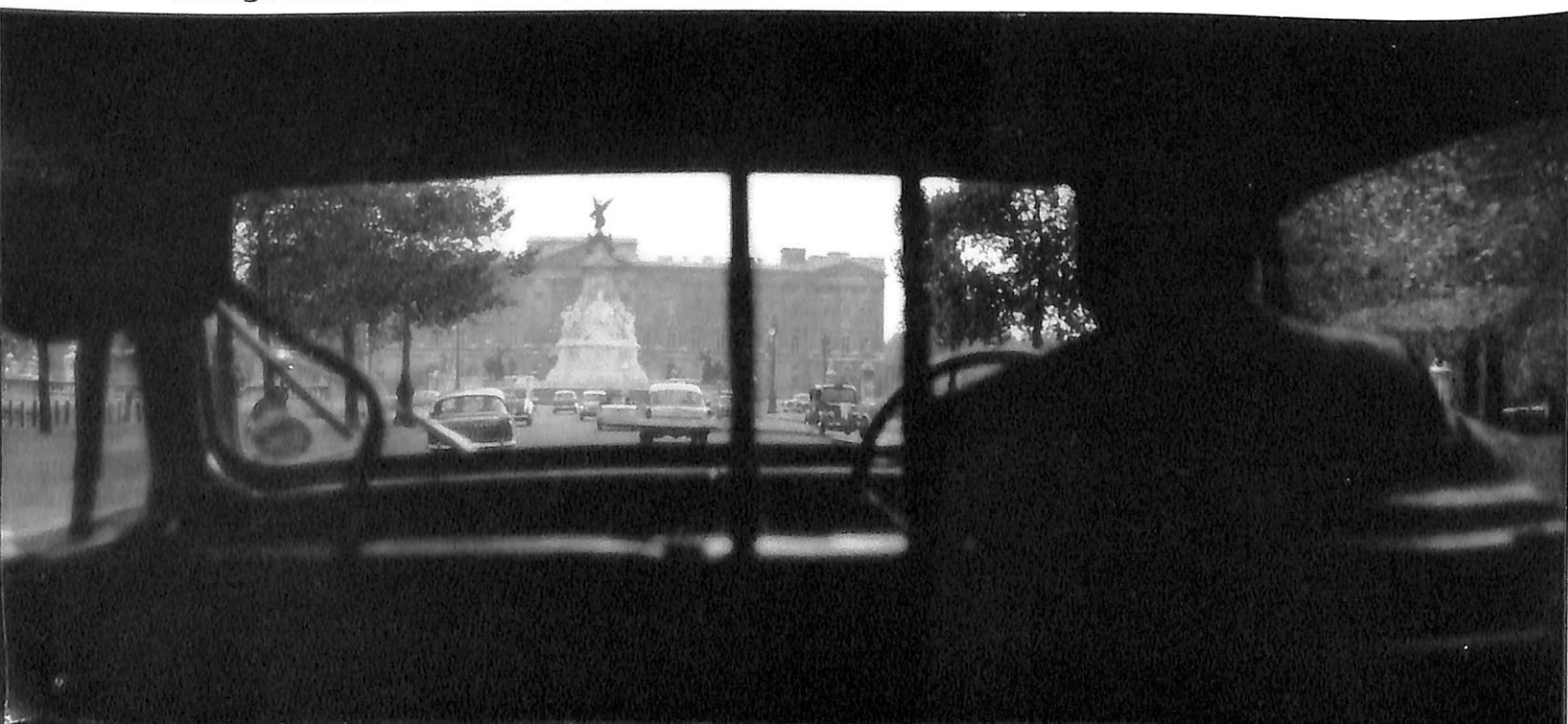
Now I'm a 28mm-biased picture taker. I have become so fond of this focal length that my other lenses seem to branch out from it, much the same as lenses do for many other photographers who feel the same thing about their 50mm focal length optics. So with my way of thinking, my 28mm Elmarit f/2.8 becomes my "normal" lens and anything longer (up to 200mm in my kit) is a "long" lens. The 21mm lens, is the real "wide" lens.

My philosophy in picking a lens is very simple. I find something to shoot, then I choose the focal length that fills the full frame as close as possible. I like to move in close and therefore use the 28mm most of all.



Statuary, Florence, Italy

Through a Taxi Window, London, England



## focusing on...

### **new Leica book by Wetzlar expert**

A new translation into English of a volume on Leica technique — *The Leica Book* by Theo Kisselbach — is now available through Leica dealers. The 320-page book reflects the author's long experience as Director of the Leica Technik at the Leitz factory in Wetzlar and contains scores of black-and-white pictures, charts and diagrams as well as 16 pages of color. *The Leica Book* (Cat. No. 98,028) lists at \$9.60.

### **Leica contest sponsored abroad**

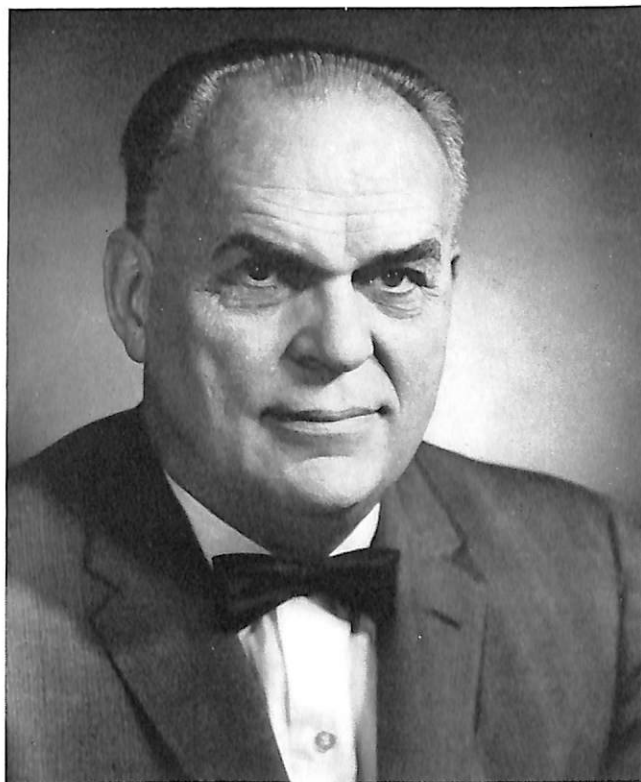
A two-stage contest for Leica and Leicaflex color slides has been announced by the English-language edition of the European magazine "Leica Fotografie." The publication has no connection with Leica Photography magazine and *contest entries should under no circumstances be submitted to this magazine.*

Slides for consideration should be addressed to the editorial office of Leica Fotografie in Wetzlar, W. Germany. The first part of the contest was concluded on October 15, 1967. A second set of 25 prizes of 200 DM (about \$50) each will be awarded for the 25 best entries received by May 15, 1968. These will automatically be submitted to a final judging in which 15 additional prizes with a combined value of 15,000 DM (\$3,750) will be awarded, including a Lufthansa flight, Leica cameras and Leitz binoculars.

All entries must be accompanied by official entry blanks which were or will be included in the following issues of Leica Fotografie: Nos. 4, 5, and 6/1967 and Nos. 1 and 2/1968. Leica Fotografie subscriptions are available from E. Leitz, Inc., 468 Park Ave. So., New York 10016 at \$4.50 per year. Please note that *no entries should be sent to E. Leitz, Inc.*, which is not a sponsor of the contest. Entries must go to Leica Fotografie in Wetzlar, W. Germany.

### **Willard D. Morgan dies**

We note with sorrow the death on September 18th of Willard D. Morgan, photographer, photographic writer and publisher, at the age of 67.



For several years in the early 1930s, Willard Morgan did sales promotion work for E. Leitz, Inc. and was the first editor of Leica Photography. In 1935, with Henry M. Lester, he founded the publishing firm of Morgan & Lester which published the first and many subsequent editions of The Leica Manual, as well as Photo-Lab Index and other photographic books. Morgan & Morgan, the successor to the original firm, continues in the photo publishing field.

Morgan's career also included work on *Life* and *Look* magazines, editing of the *Encyclopedia of Photography* and work in many other areas of the photographic field.

Willard Morgan will be sorely missed, not only by his many personal friends in photography and publishing, but also by the thousands of photographers to whom his writings have provided guidance through the years.

## convention bound? / Arthur J. Maher

put your Leica to work just for fun.



SOUVENIR PHOTOS made at convention later served for publicity.

As an editor of *American Home* magazine, I sometimes take my own pictures to accompany articles. And on a recent assignment, I realized how — with a little imagination — amateur photographers could put their cameras to use for many purposes during working hours, thus combining business with pleasure.

My assignment was to photograph a round-table conference attended by eminent housing experts. The pictures were not planned for editorial use, but were merely to be presented to participants as a token of thanks. As things turned out, they were used in several different ways. Since the conference was held in a dimly lit banquet room, my original intention had been to use flash. However, my meter indicated that by rating Tri-X at ASA 800 (to be developed in UFG), I could shoot at  $f/2$  and  $f/2.8$  at a 30th of a second. This permitted me to use available light,

with the added advantage of keeping both myself and the camera unobtrusive.

Some of the shooting was done with a 90mm Elmarit, which allowed me to remain at some distance from the subjects. However, the quiet M3 shutter permitted me to move in very close when necessary without distracting the speakers. So, to minimize the chances of camera shake, I switched to a 50mm Summicron. During a coffee break, several people who'd been photographed from about four feet asked if I'd taken their pictures. They hadn't heard a click.

Later, I bounced light from three quartz-iodide movie lights off the ceiling, which permitted me to close the diaphragm down an additional stop. Rather than go to a faster shutter speed, I stopped down to  $f/2.8$  and  $f/4$ , staying at a 30th of a second. My theory was that, since I hold fairly steady at  $1/30$ th, I would benefit most from the smaller openings, which would improve depth of field and give better overall sharpness. To minimize subject movement, I waited for each subject to complete a gesture or pause in his speaking to collect his thoughts. This had the additional benefit of catching each subject in a series of very characteristic poses. Also to help sharpness, I tried to compose in the viewfinder to eliminate the need for cropping in printing. Additional aids were the M3's ability to focus accurately in a very low light, and an accurate CdS meter, which enabled *all* negatives to be printed on No. 2 paper. Using higher contrast paper would have accented grain.

I got negatives that made 16 x 20 inch prints that were sharp and almost grainless. These were so satisfactory that many were mounted for display at a dinner held two months later. Some were also picked up as article illustrations by a trade magazine. And, as was originally planned, each participant in the seminar received an 8 x 10 of himself. Thus, my Leica painlessly provided for the magazine display photos that would have cost several hundred dollars, free publicity photos, and some welcome and unusual "Thank you" gifts for our friends. The simple techniques that my Leica made possible can be used by any hobbyist to add fun and possibly extra profit to his business or professional activities.



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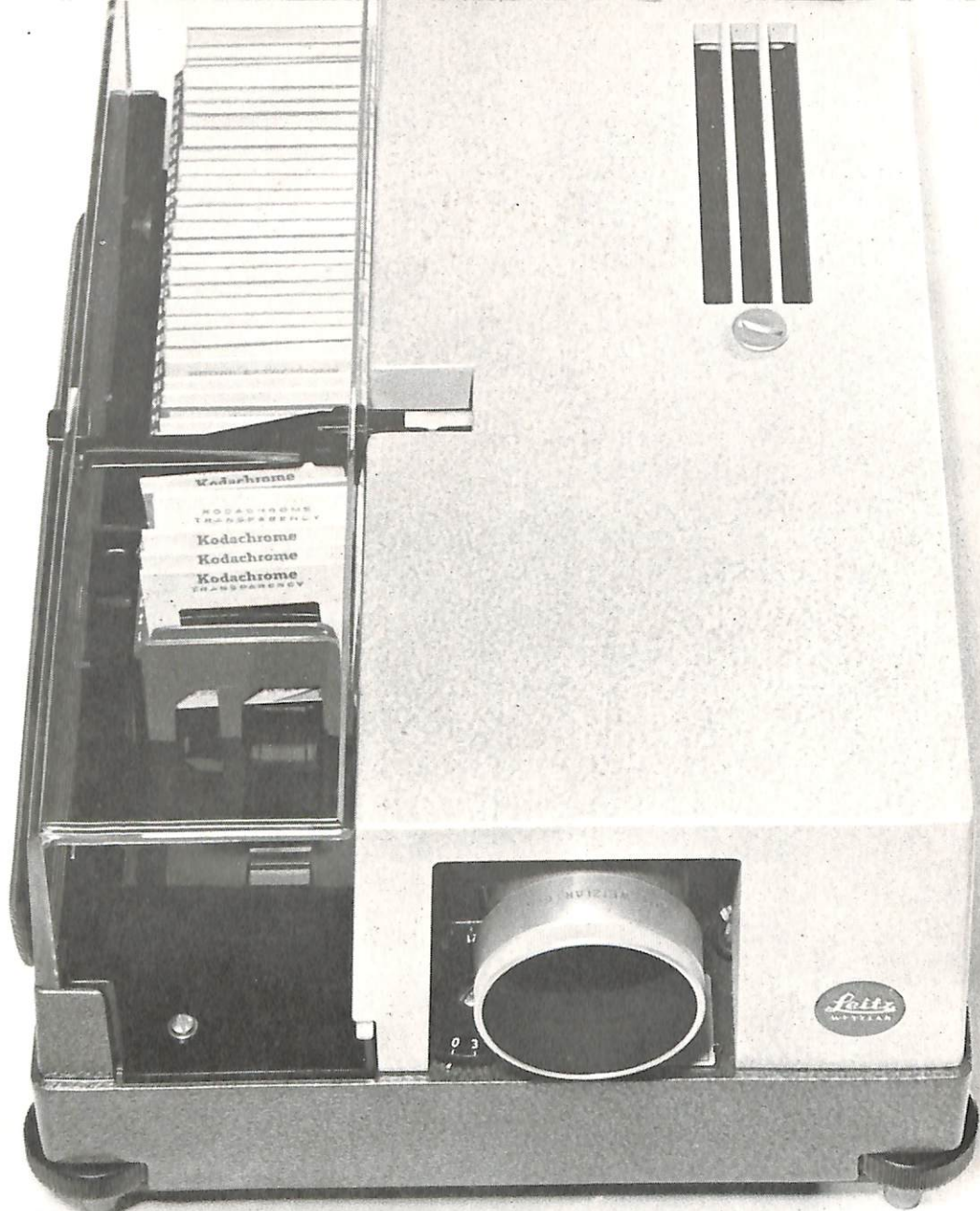
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